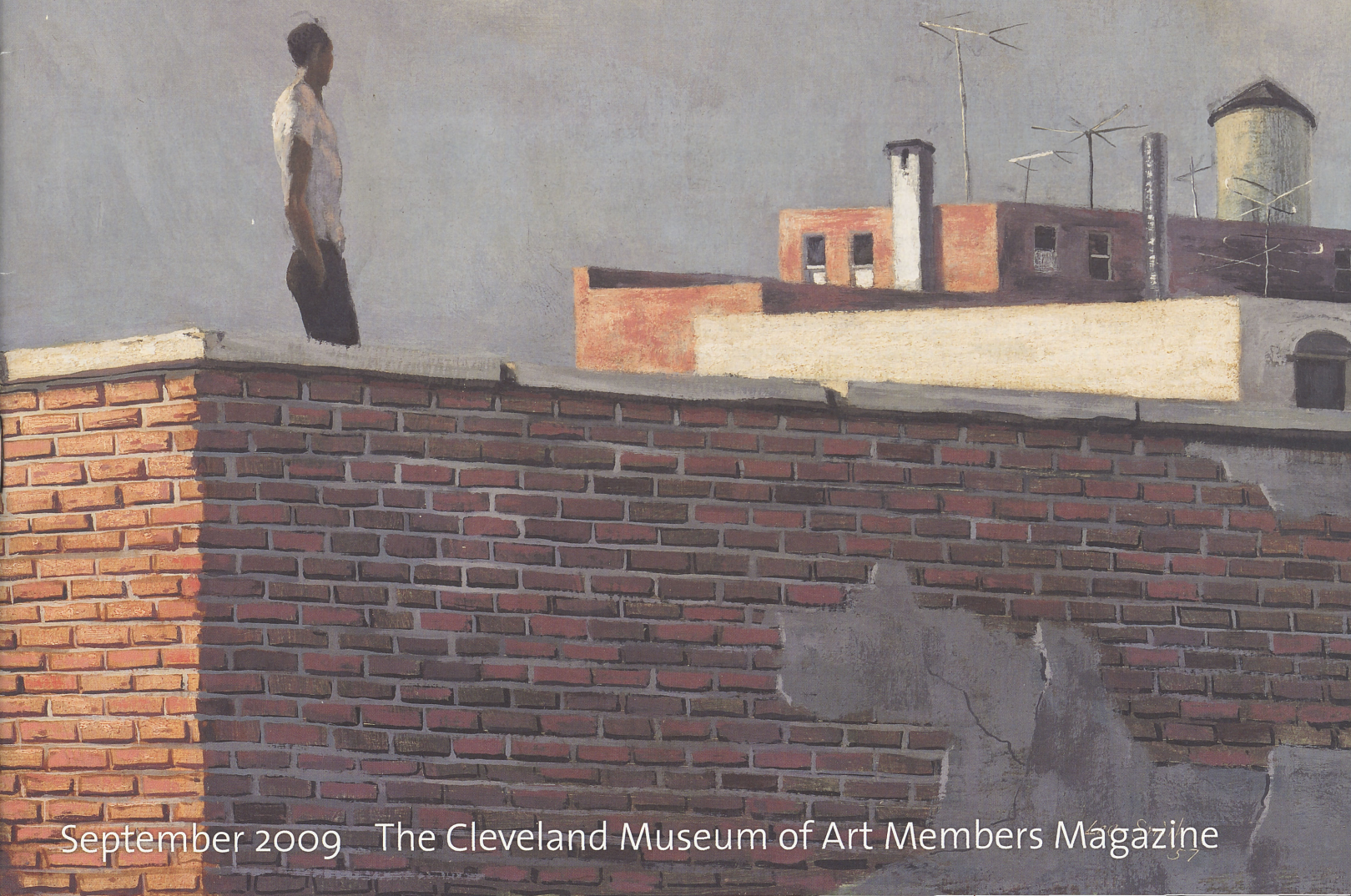




# Cleveland Art



September 2009 The Cleveland Museum of Art Members Magazine 37



### Transition plans

Dear Members,

Timothy Rub, who has ably directed this museum since 2006, will be moving east later this month to take the helm of the Philadelphia Museum of Art. In the relatively brief time he has been in Cleveland, Timothy has made many contributions, the benefits of which we will all be enjoying for decades to come. While he was here we reached \$212 million in funds raised for the building project. His insights were instrumental in refining architectural detail, especially in the reorganization of gallery spaces in the new east wing, and in making sure above all to get everything right, from the pouring of concrete, to the finish of flooring, to the uniformly high quality of the gallery installations. Likewise, his acquisitions—from ancient south Asian sculpture to a brand-new installation by Liza Lou—have been stellar. Also of great importance is the long-range plan he has initiated, which will be completed in a few months and will guide us through the years ahead. I know you will join me in thanking Timothy for his leadership. We wish him the best and we trust that our two museums will work together on exciting projects in the coming years.

The process of searching for our next director is well under way, and we expect a very strong pool of candidates for one of the outstanding positions in the museum world. Cleveland has one of the world's great collections, an enviable endowment, terrific facilities, a committed board of trustees, a first-rate staff, 25,000 dedicated members, and a wonderful community to serve. In the meantime, our strong supporting team is in place and the excitement of our renovation and expansion project has captured the public's imagination, with the dazzling opening of the new east wing fresh in our minds and crowds of visitors continuing to fill the galleries every day.

Our staff has shown again and again a winning combination of professionalism, creativity, and fortitude that will, I am sure, keep us on track and moving briskly forward as we proceed toward identifying a new director. Exciting times are coming: the new east wing is but a hint of how stunning the completed project will be; and seven years from now, in 2016, the Cleveland Museum of Art will celebrate its 100th anniversary. Looking ahead to those days, I thank you in advance for your support during this transition. Together with CMA's exceptional staff, we will make this wonderful museum greater still.

Sincerely,

*Alfred M. Rankin Jr.*

Alfred M. Rankin Jr.,  
President

## What's Happening

### ● Member Appreciation Day

Saturday, September 12, 12:00–5:00

Come to a museum-wide “open house” with members-only perks including hands-on activities, gallery talks, and behind-the-scenes glimpses and demos of your museum at work. Learn about what's ahead with special presentations by division directors and join in on the fun at Chalk Festival. Inside and out, we'll be celebrating in honor of you, our CMA members. Space may be limited for some activities. Visit [www.clevelandart.org](http://www.clevelandart.org) for a complete listing of the afternoon's activities. Call 216-421-7350 for tickets. Free for members.

### ● New Benefits!

Beginning in September, enhanced member benefits will offer more opportunities to participate in museum activities and fun ways to introduce friends to the museum. All members will receive a letter detailing the changes to benefits, which include new Member for a Day vouchers for friends and free parking for certain levels of membership.

### ● Chalk Festival

Saturday and Sunday, September 12 and 13. See page 12.

### ● Evenings with Contemporary Artists

Two renowned contemporary artists, Carrie Mae Weems (August 26) and Liza Lou (September 13) share thoughts on their life's work. See page 10.

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# Sun Sets to Start a New Era

The east wing opens to eclectic sounds and a lively crowd



Nearly 4,000 people filled the museum's new east wing on the evening of June 20 as an elaborate "Solstice Party" unfolded between 5:00 in the afternoon and 2:00 the next morning. The programs were designed to appeal to a broad range of tastes, and that they did. But one overriding interest united everyone: the sheer excitement of being inside the brand-new Rafael Viñoly-designed building and experiencing its gracious galleries filled with glorious art. We spoke to a few visitors who were there that night.

Susan Steinhouse of Moreland Hills was at the museum at 5:00 and stayed for hours after. "It's fabulous," she said. "To me one of the best things is that the way the new galleries are arranged you can put together your own tour—there's more than one way to go through the galleries and you can pop in and out in any sequence you like. There are all kinds of surprising juxtapositions that get you to think about things in new ways."

Architect Lawrence Fisher, who was also here early and lingered late, mused while standing on the lawn near East Boulevard. "Viñoly is like a god in our world, and I'd just like to shake his hand. There's a terrific use of light and space, and of the different materials—the stone and glass. I liked the galleries before,



but these new ones are really something.” He grinned and looked up at the glass-walled gallery of Rodin sculptures. “Just look at that! The whole project just gets my blood going.”

Coriana Close of Cleveland Heights, a second-year MFA student in photography at the University of Arizona, volunteered at the party and had a chance to tour the galleries first. “When I entered the new photography galleries I was struck by the quality of the images as well as the diversity present in the collection. As a brown woman, I was blown away to see Carrie Mae Weems’s complete *Kitchen Table Series*. While I stood marveling over it, I turned and saw work by Kara Walker and Lorna Simpson. Witnessing the trifecta of great contemporary African American women artists on display in the permanent collection was an extremely moving experience. The museum has clearly taken its responsibility to educate and inspire a new generation seriously. In an art world which is still surprisingly Eurocentric, Cleveland has set itself apart. I can’t thank you enough.”

Jeweler Pamela Argentieri stood in the contemporary galleries with her husband, Matthew Hollern, artist in metals and dean of faculty at the Cleveland Institute of Art. “The soft wall color is really nice,” she noted, “and that, with the warmer tone of the wood flooring, makes it feel so much more accessible, more comfortable than the old galleries.”

Hollern agreed. “The floors are really just right—nothing too fancy, but just the right complement to the art on the walls. Overall it’s stunning, and the obvious quality just reinforces the potential we have for institutional collaborations here, with the museum, the Institute of Art, MoCA coming in a few years, the orchestra, Case Western Reserve, CIM. I think we have an opportunity—a responsibility—to collaborate among all these top-flight institutions. It’s especially exciting to think about the kinds of graduate programs we could build around object-based study. There’s a unique opportunity for that here, because everything in University Circle is within a ten-minute walk of everything else. Why look at slides or PowerPoints when it’s so easy to study the real thing?” ■■■





# The Cleveland Gallery

Works by artists with ties to the city find a special home  
in the new east wing



Hughie Lee-Smith (American, 1915–1999). *Untitled (Rooftop View)*, 1957. Oil on masonite. Purchase from the J. H. Wade Fund 2009.7

For the first time in its history the Cleveland Museum of Art has a permanent space dedicated to the display of work by artists associated with Cleveland and its environs. Occupying prime real estate in the museum's new east wing, the Cleveland Gallery will host a series of changing exhibitions that showcase the many and varied contributions of artists who have played vital roles in our community. The gallery's inaugural installation, *Highlights from the Collection of the Cleveland Museum of Art*, features more than a dozen masterworks from the museum's holdings in a wide range of media, including painting, sculpture, drawing, printmaking, photography, and the decorative arts.

From a modest settlement founded in 1796, Cleveland has evolved into an artistic center with local, regional, and national significance. Initially, our fledgling city was temporary home to traveling artists and artisans who practiced various trades. By the late 1800s, however, Cleveland had developed the population,





Charles L. Sallée Jr. (American, 1911–2006). *Bedtime*, 1940. Oil on canvas. Gift of June Sallée Antoine in honor of our parents, Charles Louis Sallée Sr. and Cora Nell Collier Sallée 2006.202

institutional support, and patronage necessary to sustain thriving professional artistic communities within its borders. Contributing appreciably to the city's vibrant art scene was an explosive rise of manufacturing, which attracted numerous artists and designers who made their primary living in the realm of the commercial arts.

The growth and maintenance of the visual arts were further augmented by the formation of important cultural institutions, such as the future Cleveland Institute of Art in 1882, which originally opened as the Western Reserve School of Design for Women. (Apparently, its first male students had to be given titles such as “assistant janitor” in

order to explain their presence among the female student body.) Founded in 1915, the future Karamu House also proved vital, for during the heyday of its studio art offerings, several African American painters and printmakers—among them Charles



Carl Gaertner (American, 1898–1952). *The Pie Wagon*, c. 1926. Oil on canvas. Gift of Mrs. Carl Gaertner 1953.371





## William and Amanda Madar

If everyone had an Aunt Katherine, museums worldwide would not be exploring ways to engage visitors and increase membership. For Bill Madar, the week that he and his sister stayed with their aunt was always a high point of their childhood summers. Bill anticipated the full day they would spend at the Cleveland Museum of Art, and especially remembers the draw of the antiquities galleries. Mummies became his fixation. This early exposure, courtesy of Aunt Katherine, led to Bill's understanding of the relevancy of art not only to his

own life, but to that of anyone with an open mind and eyes.

Years after those summer visits, Bill and his wife, Amanda, introduced their children to the treasures at the museum. "The museum was our mental sanity break during long Cleveland winters," says Bill. "It was a wonderful influence on both boys. Seeing the art and learning the stories told through an artist's eyes reinforced their growing interest in mythology and the classics."

The museum was often a factor in Bill's work as chairman of the board and CEO of Nordson Corporation. "Two-thirds of Nordson's customer base is from outside North America," he notes. "We used the museum and its internationally known collections as important symbols that we understood other cultures around the world. It changed how customers viewed us. It also helped transcend the narrow image of our region as that of a decaying rustbelt."

Retired, Bill and Amanda now call Maryland's Eastern Shore home, yet Bill continues to be involved with the

museum as a member of the board of trustees. "Talking about the Cleveland Museum of Art is an immediate link to new friendships," he says. "I always wear the museum on my sleeve."

He enjoys the East Coast but misses his Cleveland friends, in both life and art. "Amanda and I were in Vancouver when *Impressionist and Modern Masters from the Cleveland Museum of Art* was on tour there. It was so thrilling to walk through the galleries and see these masterpieces from Cleveland that for me go back 50 or 60 years. I used to arrive early for board meetings just to spend time walking through the museum to study these works."

Many things excite Bill about the changes he sees with the museum's expansion and renovation. "Artists create new work all the time, but at one point I thought the museum had stopped collecting anything beyond Post-Impressionism. Now I love seeing the growth in our modern and contemporary collections, and the wonderful new galleries in the east wing that provide the perfect backdrop for these exceptional works."

Bill admits that he and Amanda are not collectors per se, but could be more appropriately described as "accumulators" of works by Cleveland artists. "For many Clevelanders, art is something that happened somewhere else, but the Cleveland School is a highly recognized movement. The mood and sense of the steel industry captured by these artists in northeast Ohio really appeals to me."

He was especially pleased when seeing the Cleveland Gallery for the first time. "Great art transcends any particular location, but seeing these works in the new Cleveland Gallery, I hope young people here are inspired to recreate the essence of our region." To honor Bill and Amanda's long and generous support of the museum and the Campaign for the Cleveland Museum of Art, the Cleveland Gallery has been named the William P. and Amanda C. Madar Gallery.

L. Sallée Jr.—gained widespread recognition for their achievements. In addition, the Cleveland Museum of Art, which opened its doors in 1916, has long served the community, functioning as a source of inspiration and education through its collections, exhibitions, and programs.

Perhaps not surprisingly, Cleveland itself has often provided visual raw material for artists interested in evoking its unique character, particularly during the American Scene movement that flourished during the second quarter of the 1900s. For instance, an oil painting by Carl Gaertner and a photograph by Margaret Bourke-White, both featured in this installation, capture the city's astoundingly dynamic industrial backdrop. Conversely, artists such as William Sommer were drawn to Cleveland's rural surroundings in a quest to create psychologically and emotionally charged responses to nature.

The installation in the Cleveland Gallery reveals the museum to be a longstanding champion of work by artists with local connections. Best illustrating this ongoing relationship are two works that bracket the museum's nearly century-long existence: a sun-dappled landscape by Frederick Gottwald that the museum acquired the year after its incorporation (thus becoming the first painting by a living artist to enter the collection), and a poignantly brooding cityscape by Hughie Lee-Smith purchased only a few months ago, which is making its Cleveland debut.

The Cleveland Gallery installation of *Highlights from the Collection of the Cleveland Museum of Art* will be on view through May 16, 2010. 🏠



William Sommer (American, 1867–1949). *The Pool*, c. 1918. Oil on panel. Silver Jubilee Treasure Fund 1945.46



## On Zinc

### CIA and CMA collaborate on a printmaking project for the fall Gauguin exhibition



Artist Rebekah Wilhelm at work.

Photos by Rob Muller of the Cleveland Institute of Art except where noted.

Never heard of zincography? You are not alone. Coined in France in the 19th century, the term applies to a lithographic printmaking process that uses a zinc plate rather than the traditional stone slab or the now more common aluminum plate. Although zinc-plate lithography never gained the popularity in the United States that it enjoyed in Europe, the medium affords rich texture, subtlety of tone, and unique effects related to the way zinc oxidizes during the drawing process.

These qualities were deftly exploited by the French Post-Impressionist master Paul Gauguin. Printed on vivid canary yellow paper, the artist's stunning suite of 11 zincographs forms the focal point of the Cleveland Museum of Art's fall exhibition *Paul Gauguin: Paris, 1889*. This ambitious gathering of works explores penetrating themes and motifs in Gauguin's paintings, prints, and ceramic work from 1889 to the 1890s. As its centerpiece, the exhibition recreates an avant-garde show Gauguin organized at Monsieur Volpini's Café des Arts on the grounds of the 1889 Paris Exposition. This "off-Broadway" show featured Gauguin's zincographs, now dubbed his *Volpini Suite*.

An innovative Art Exploration Gallery at the conclusion of the Gauguin exhibition will explore the zincography process further and give visitors the chance to see an original zinc plate and corresponding print, as well as a short film documenting the step-by-step creation of a zinc-plate lithograph. Because Gauguin's zinc plates no longer survive and making a lithograph requires specialized tools, materials, and technical expertise, the CMA combined efforts with the Cleveland Institute of Art to realize this project.

Inspired by the prospect of rediscovering the zincographic process, Cleveland Institute of Art printmaking faculty Maggie Denk-Leigh and Karen Beckwith immediately recognized a tremendous learning opportunity for their students. Since the inception of this CMA-CIA partnership, Denk-Leigh, Beckwith, and eight printmaking majors have immersed themselves in the study of zincography to understand the zinc printing surface: the nuances of drawing on grained zinc, the tricky etching process whereby the image is set on the surface of the zinc, and the characteristic visual effects that result in the final printed zincograph. Their technical study, hands-on experimentation, and engagement with the imagery in Gauguin's *Volpini Suite* led the students to create their own zinc-plate lithographs inspired by Gauguin's prints. They are particularly fascinated by his images of peasant life, each responding differently to the artist's nostalgia for simpler times.



Wilhelm applies a wash to her drawing. Photo: Moyna Stanton



Beckwith lines up the plate in the press. Photo: Moyna Stanton



## TALK BY MOYNA STANTON

### Technical Aspects of the "Volpini Suite"

Wednesday, November 18,  
6:30. Moyna Stanton goes  
into detail about the zinco-  
graphic process, paper mak-  
ing, and Gauguin's working  
methods. Free.

Last May, Rebekah Wilhelm, a 2009 graduate of the CIA, made her zinc-plate lithograph under the scrutiny of spectators in an atmosphere animated with the drama of lights and cameras; her print, plate, and the film documenting her process will be featured in the Art Exploration Gallery. Developing her composition in response to Gauguin's *Volpini* lithographs and old photographs of a peasant village recreated at the 1889 Paris Exposition, Wilhelm copied her original pencil drawing to the zinc plate via an inter-leaving paper dusted with powdery red chalk. This traditional technique transfers the drawing to the plate in the form of an easily visible red chalk outline, with the composition reversed so that the final print will show it in the original orientation.

Following the transferred red outline, Wilhelm drew her composition in a fluid line of tusche—the black-pigmented, grease-based liquid medium unique to lithography—and followed with three more tusche mixtures of varying grease content to lay in the washes. Playing with layering wet over partially dry and differing concentrations, she manipulated the tusche medium to increase the range of texture and tone.

Once dry, the plate was passed on to expert lithographer Karen Beckwith for etching, washing out, rolling up, and proofing the plate. In this technically critical stage the experience of a master printer is needed to process the image correctly and work up the surface to produce a good impression with the full range of tone and texture inherent in the image.

Gauguin's *Volpini Suite* has been a remarkable resource for the printmaking students, and their enthusiasm for making zinc-plate lithographs portends an exciting outcome for this CMA-CIA collaboration. As artists, they offer the museum their hands-on experience and creativity in understanding the art of zincography. In turn, in the Art Exploration Gallery, two hands-on activities will encourage visitors of all ages to connect with their own creativity: the first, a printmaking project, uses stamped images on bright yellow paper; the second inspires visitors to translate imagery from two to three dimensions in the same way that Gauguin used figures like the bather in paintings, prints, and ceramic sculpture. Visitors can take their work home or leave it on display in the gallery to extend the spirit of discovery and collaboration. 🏠



Karen Beckwith etches the plate.



Maggie Denk-Leigh and Beckwith  
pull a proof.



## Meet Liza Lou

While her classmates toyed with new media or tried to reinvent painting in the late 1980s, Liza Lou walked into a bead store, found her medium, and kept right on walking away from mainstream artmaking. On the way to international acclaim and a new way of life, she picked up a MacArthur “genius” grant in 2002.

Her materials are low-tech but require high energy—and stamina. They include beads, needles, thread, glue—stuff you find in any craft supply store—but in Lou’s hands, they become enormous, highly detailed, and articulated projects: an entire kitchen, complete with spouting water; an American backyard, each blade of happy grass a spray of beads; a trailer home; and more recently, a solitary confinement cell; a chain-link cage topped with razor wire; Islamic prayer rugs that seem

to be disintegrating; and a sculpture titled *Continuous Mile*, a mile-long rope of stitched black beads piled onto itself in a large circle. A new acquisition, it now anchors the museum’s contemporary galleries.

Born in New York City and raised in Minnesota and California, Lou now lives and works in South Africa, where she and 44 beadworkers created the labor-intensive *Continuous Mile* over the course of two years. Last spring she installed the dark and gleaming sculpture in the museum’s new east wing, painfully crawling a mile on her knees in the process (photos above). The sculpture is one of a pair; the other, made of white beads, resides temporarily in the Metropolitan Museum of Art in New York.

“One of the things I love about sculpture,” she says, “is its silence.



And yet the making [of it] involves a tremendous amount of noise.” She has described her studio as a place where there is constant singing and sometimes dancing. “Embedded in the meaning of *Continuous Mile* is the way it was made and who made it. It was made in the townships of KwaZulu Natal.”

Northeast Ohio viewers may remember Lou’s *Kitchen* installation at the Akron Art Museum in 2000. “Of course the work has evolved and changed since then,” she says, “but I continue to be fascinated with many of the same issues, like how space defines us both personally and politically, and the ways in which labor-intensive processes can offer a context for social change.”

Lou returns to Cleveland on Sunday, September 13 at 5:00 p.m. to discuss



her work and read from her *Durban Diaries*, about living and working in South Africa.

—Amy Sparks, assistant editor, publications

### EVENINGS WITH CONTEMPORARY ARTISTS

The museum’s Womens Council welcomes to Cleveland two renowned contemporary artists represented in the museum’s collection to share thoughts on their life’s work. Honorary chairperson: Agnes Gund. Reservations recommended; limited capacity. Both talks \$40, CMA members \$30; individual talks \$25, CMA members \$20; students with valid ID \$5.

#### Carrie Mae Weems

Wednesday, August 26, 7:00

#### Liza Lou

Sunday, September 13, 5:00

## Art Conversation

### Mark Cole

Friday, September 11, 6:30

The museum’s associate curator of American painting and sculpture presents *Brave New World: American Art in the Modern Age*. Members only; reservations recommended; limited capacity. Free.

## Art on Tap

Enjoy live music, gallery strolls, food, and drink all night long. Free admission and events all night; bars, food stations, and parking additional. Key Bank Lobby.

### Murder Mystery at the Museum

Wednesday, September 9, 5:30–9:00

## Treasure Hunts

Stop at the information desk to pick up clever, witty scavenger hunts to have fun exploring the new east wing galleries, looking at art in ways you may have never imagined—you may even win a prize. Available for all ages during regular museum hours.

## Highlights Tours

Tuesday–Sunday at 1:30 plus Saturdays and Sundays at 2:30

Tours of the renovated 1916 building and the new east wing. See [www.clevelandart.org](http://www.clevelandart.org) for title and docent name. Meet in the east wing, level 1 near the portholes.

## Art in Focus Gallery Talks

Wednesdays, September 2–30, 1:30

Gallery talks feature a single object or theme in the new east wing or the 1916 building. In order: *Fathers and Sons*, Maya Herbergs; *Sitting Pretty: A French Settee and Chairs*, Kathleen Hickman; *The World Goes Flat—A Look at Dutch Art*, Marilyn Butler; *Science, Medicine, and the Artist*, Jane Boni; *George Washington vs. George III: Two Georges Face Off in One Gallery*, Bob Walcott.

## Curator’s Choice: The East Wing

Wednesdays, October 7–November 18, 10:30–12:00

CMA curators introduce their collections, discussing issues of interpretation and installation. Lectures followed by gallery discussions in the new east wing. \$110, CMA members \$80; single lecture \$20, CMA members \$15.

October 7, Paola Morsiani, Curator of Contemporary Art; October 14, Stephen Harrison, Curator of Decorative Art and Design; October 21, Mark Cole, Associate Curator of American Painting and Sculpture; October 28, Tom Hinson, Curator of Photography; November 4, Paola Morsiani, Curator of Contemporary Art; November 11, Mark Cole, Associate Curator of American Painting and Sculpture; November 18, William Robinson, Curator of Modern European Art. Talk titles in next month’s magazine and at [www.clevelandart.org](http://www.clevelandart.org).

## Gauguin Programs

### Regular Exhibition Tours

Thursdays, October 15–January 7, 1:30 (holiday weeks excepted); Sundays, October 11–January 10, 2:30

### The Wolf in the Sheepfold: Gauguin at the Universal Exposition of 1889

Sunday, October 4, 2:30. Belinda Thomson

### Immersion in the Waves—Gauguin and the Bather

Wednesday, October 7, 6:30. Heather Lemonedes

### When the Eiffel Tower Was New

Wednesday, November 4, 6:30. Miriam Levin

### Technical Aspects of the Volpini Suite

Wednesday, November 18, 6:30. Moyna Stanton

### Gauguin’s Brittany: True or False?

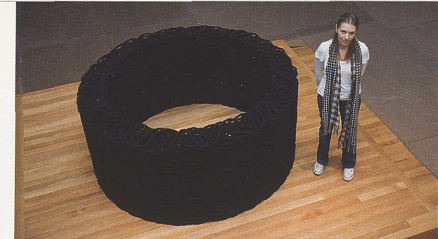
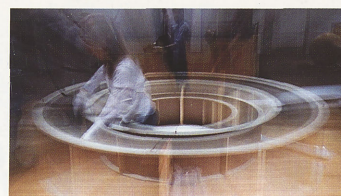
Sunday, January 10, 2:30. Caroline Boyle-Turner

### Family and Community Day

Sunday, October 25, 1:00–4:00

Free art activities, workshops, and demonstrations.





## Educators Academy

### Third Annual Circle-wide Free Teachers Open House

Wednesday, October 7, 3:00–7:00

The CMA and other University Circle institutions invite teachers to join in the fun. Meet old friends in new spaces. Learn about upcoming education programs, exhibitions, workshops, lectures, curator conversations, student tours, professional development for teachers, and much more. Refreshments served. Free.

## For Schools and Teachers

Docent-guided school tours are being scheduled now. Tour topics can be found on our website and are scheduled on a first-come, first-served basis.

School tours for *Paul Gauguin: Paris, 1889* can also be scheduled now (special exhibituion tours include 30 minutes in the permanent collection). Exhibition tours available from October 13 through January 8, starting at 10:00–2:00; closed Mondays. *Self-guided tours require exhibition tickets.*

Please send in your registration form, which can be found on our website at [www.clevelandart.org](http://www.clevelandart.org). It is very important to include an e-mail address to be used for confirmation. Direct questions to [abarfoot@clevelandart.org](mailto:abarfoot@clevelandart.org) or call 216-707-2459.

## Nia Coffee House

6:00–8:30, every 1st and 3rd Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights, 44118. Live jazz and poetry. This program is intended for adult patrons. 216-707-2486.

## Art Crew

A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. Free photos of visitors with the characters. \$50 nonrefundable booking fee and \$25/hour with a two-hour minimum for each character and handler. Contact Cathy Lewis-Wright at 216-707-2671 or [clwright@clevelandart.org](mailto:clwright@clevelandart.org).

## Cafe Bellas Artes

### Fine Arts Café

Friday, October 9, Cleveland State University. For details call 216-707-2671.

Friday, December 11, CMA gallery 101, 6:30–8:30

A place where members of the Latino community come together each month to discuss art, culture, music, poetry, literature, and much more.

## Ingalls Library

### Collection in Focus

Limit of 20 participants for each session; preregistration required. \$20, CMA members free.

### The Kokoon Arts Club

Thursday, September 3, 2:00–3:30

The Kokoon Arts Club, founded in 1911, was one of Cleveland's most famous (and infamous!) arts organizations. Come revisit these colorful characters.

### Research Roadshow

Wednesday, September 30, 7:00–8:30

This popular ongoing program provides research assistance in identifying an object from your personal collection. Each participant may submit a photograph of one object. To register, contact Matthew Gengler at 216-707-6678 or [mgengler@clevelandart.org](mailto:mgengler@clevelandart.org). \$20, CMA members free. Limit of 5 people.

Except for Research Roadshow, all reservations are through the box office. For specific questions regarding Ingalls Library programs, please call the reference desk at 216-707-2530.

## Ongoing Book Sale

Books for sale are located on the shelves opposite the library's recent acquisitions area. We have a fabulous selection of new sale items for you to peruse. Items are changed at the beginning of each month with new discounts each week.

## Art and Fiction Book Club

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum's library and education departments, intended for adult patrons. \$45, CMA members \$35. Register through the box office, 216-421-7350.

### Noa Noa, by Paul Gauguin

3 Wednesdays, October 7–21, 1:30–2:45

### The Man Who Made Vermeers: Unvarnishing the Legend of Master Forger Hans van Meegeren, by Jonathan Lopez

3 Wednesdays, November 4–18, 1:30–2:45

## Mysteries After Dark

Friday, September 25, 6:00–9:00

College students from around the region are invited to a special evening of amusement in the galleries, with a lively game of mystery and chance, food, music, and dancing. \$8 per person with valid student ID.







## A HISTORY OF STREET PAINTING

Our celebration of the 20th annual *I Madonnari* Chalk Festival in Cleveland is the perfect occasion to review the history of street painting. The tradition began in 16th-century Italy when beggars used chips of charcoal from market braziers to create pictures on the pavement in the market plazas outside village churches. As untrained artists, they chose to replicate the churches' paintings of the Madonna and were dubbed *Madonnari*, painters of the Madonna. For centuries these itinerant artists traveled throughout Europe following the calendar of Holy Days. World War II took a toll on their population and the tradition was in danger of dying out, until in 1972 the Italian village of Gracie di Curtatone held a festival to celebrate this fragile art.

Still, the *I Madonnari* tradition might have remained one of copying famous Renaissance paintings were it not for California artist Kurt Wenner. During the 1980s, Kurt left his job as an illustrator for NASA and went to Italy to study art. Enamored with the technique of anamorphic perspective, Kurt began applying the art to street paintings. He created *trompe l'oeil* images that from one particular

perspective seemed to rise from or sink into the pavement. In 1987 he was the first non-European to win the gold medal at the Gracie festival.

After returning home, Kurt was asked to be the featured artist for the first U.S. *I Madonnari* festival, a fundraiser designed by Kathy Koury, director of the Children's Creative Project in Santa Barbara. Our festival in Cleveland, started in 1990, is the second oldest in the country. In the first 19 years we established some milestones of our own, featuring over three dozen professional artists and spawning dozens of chalk festivals throughout northeast Ohio, as well as in Indiana, Iowa, Alabama, and Arizona. Soon we hope to bring this art to Cuba and Brazil.

Our 20th festival showcases our newly opened east wing, as each featured artist utilizes some aspect of the collection to inspire a street painting. I invite you to join us as 12,000 pieces of artist pastel are blended into pavement by some 1,500 participants and enjoyed by 14,000 visitors. Whether you choose to draw or to watch, please come.

—Robin VanLear, Artistic Director

## The 20th Annual Chalk Festival

The 20th annual Chalk Festival is Saturday, September 12, 11:00–5:00, and Sunday, September 13, 12:00–5:00. Enjoy chalk artists and entertainment at no charge. Flyers are available in the lobby. Sponsored by Medical Mutual, a Community Arts Partner.

### Chalk Your Own Pictures

Large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Individuals, families, schools, and neighborhood groups are invited to participate. Children under 15 must be accompanied by supervising adults. Sign up when you arrive. Groups are encouraged to pre-register by calling 216-707-2483 by Wednesday, September 9. Non-paid advance registrations will be held until 1:00 p.m. Sunday.

### Chalk Workshop

Wednesday, September 9, 6:00–8:30. *Chalk Making and Street Painting*. Preparatory workshop on chalk artistry. Make chalk using an

old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483.

### Volunteer at the Chalk Festival

Interested? Contact the volunteer initiatives office at 216-707-2593.

## Community Arts Around Town

### Tremont Arts and Cultural Festival

Saturday and Sunday, September 12 and 13, 12:00–5:00. Community Arts presents Hispanic chalk artists at the Tremont festival. See [www.clevelandart.org](http://www.clevelandart.org) for updated listings.



## Fall Adult Studios

Learn from professional artists in small classes that ensure individual attention. For adults. Materials and model fees are extra.

### Drawing Figure Sculpture and Paintings in the Galleries

10 Wednesdays, September 16–November 18, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$225, CMA members \$180.

### Composition in Oil

10 Fridays, September 18–November 20, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$225, CMA members \$180; supplies \$60 for first-time students, \$20 partial modeling fee.

## Art Classes for Children and Teens

More classes, more choices! Students visit a different gallery each week, with lively guided discussions about what they see, then learn techniques in drawing, painting, printmaking, and sculpture in classes developed by artists and art teachers.

### SIX-WEEK FALL SESSION

6 Saturdays, October 17–November 21. Most classes are offered morning and afternoon, 10:00–11:30 or 1:00–2:30.

### Art for Parent and Child (age 3)

Morning only (limit 12 pairs)

Four hands are better than two! Parents and children have fun together while creating artwork inspired by gallery visits during class.

### Mini-Masters (ages 4–5)

New projects every session!

Studio projects using a variety of materials introduce young children to art concepts such as line, shape, and color through the museum's collection.

### Introduction to Drawing

8 Tuesdays, September 15–November 17, 10:00–12:30. Kate Hoffmeyer, instructor. \$180, CMA members \$144.

### Printmaking

8 Wednesdays, September 16–November 4, 6:00–8:30. Kate Hoffmeyer, instructor. \$180, CMA members \$144; supplies \$15. Complements *Paul Gauguin: Paris, 1889*.

### The Colors of Ink: Chinese Brush Painting for Experienced Students

10 Tuesdays, September 15–November 17, 1:00–3:30. Mitzi Lai, instructor. \$225, CMA members \$180.

### Advanced Watercolor

10 Wednesdays, September 16–November 18, 9:30–12:00. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

### Imagine That! (ages 5–6)

Using fantasy, reality, and images from the galleries, children activate their imaginations and find form for their ideas in paint, paper, and clay.

### Adventure: ART (ages 6–8)

Hunt for wild animals, forbidden fruit, glittering gold, and even an Alien Huddle in the galleries, then create your own adventurous art in painting, sculpture, and mixed media.

### Great Gauguin (ages 8–10)

Young artists take a fresh look at the colorful world of Paul Gauguin—experimenting with traditional materials to stretch their skills in drawing, painting, and printmaking.

### Into 3D (ages 10–12)

From low relief to high relief, students work in clay, wood, paper, and plaster to build skills in creating three-dimensional objects inspired by museum treasures.

### Teen Drawing Workshop (ages 13–17)

Afternoon only

Focused intensively on line, shape, and the basics of composition, students experiment in pencil, ink, and pastel while working in the galleries and studio.

### Beginning Watercolor

10 Thursdays, September 17–November 19, 9:30–12:00. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

### Watercolor in the Evening

10 Wednesdays, September 16–November 18, 6:00–8:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

### Drawing

10 Wednesdays, September 16–November 18, 1:00–3:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

### Claymation (age 11–up)

Morning only

Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animation. Special fee: \$150, CMA family-level members \$125. Limit 10.

### CLASS FEES AND REGISTRATION

Most 6-week classes are \$72, CMA family-level members \$60; Art for Parent and Child is \$85, CMA members \$72. There is a \$10 late fee per order beginning one week before the class starts.

Enrollment is on a first-come, first-served basis. Museum members have priority registration from September 1–15, general registration after September 15. Register in person or call the box office at 216-421-7350.

### Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

### Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

### All-Day Chinese Brush Painting Workshops

2 Fridays, October 16 and October 23, 10:00–4:00. Lunch is on your own. Mitzi Lai, instructor. \$120, CMA members \$90; single workshop \$60, CMA members \$45.

October 16: “4 Gentlemen” Part I. Learn to paint two of the “4 Gentlemen” (bamboo and orchid) and the philosophy behind Chinese painting.

October 23: “4 Gentlemen” Part II. Learn to paint two of the “4 Gentlemen” (orchid and chrysanthemum) and the philosophy behind Chinese painting.

### NEW CLASSES JUST FOR PRESCHOOLERS!

#### My Very First Art Class (ages 2.5–3.5)

3 Fridays, September 11–25 or 3 Saturdays, September 12–26, 10:00–10:45

Parents and children learn together in a course that combines storytelling, play, and art making. Session topics are *Mobiles and Movement*; *Color*; *Matching and Sorting*. Fees for one parent and one child: \$45, CMA family-level members \$35. Limit 10 parent/child pairs. (This class is a repeat of the July session.)

### OCTOBER PRESCHOOL SESSIONS

#### Colorful Cues (ages 2.5–3.5)

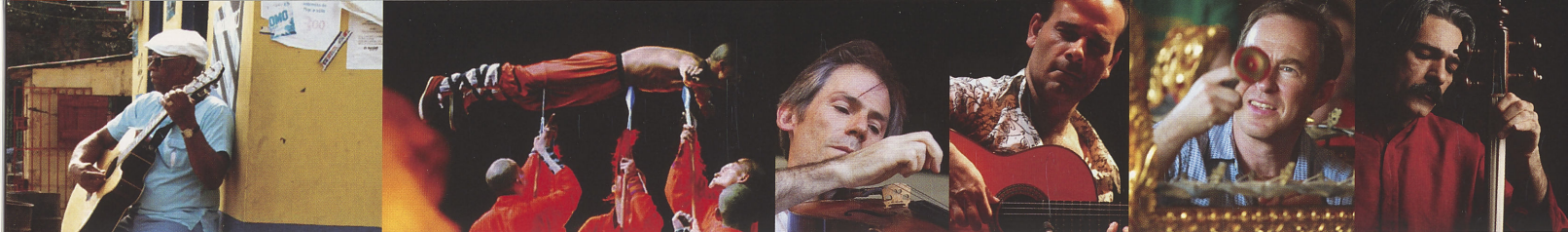
4 Fridays, October 16–November 6, 10:00–10:45

#### Building Rainbows (ages 3.5–4.5)

4 Fridays, October 16–November 6, 11:00–11:45 and 1:30–2:45

Fees for one parent and one child: \$60, CMA family-level members \$48. Limit 10 parent/child pairs. Register after September 1 for members, September 15 others.





## VIVA! & Gala

### Witness the World

"Applause to VIVA! International artists of exceptional quality."

—*The Plain Dealer*

Here's what our audiences are saying about VIVA! & Gala:

"Outstanding—one of the most exquisite performances to witness."

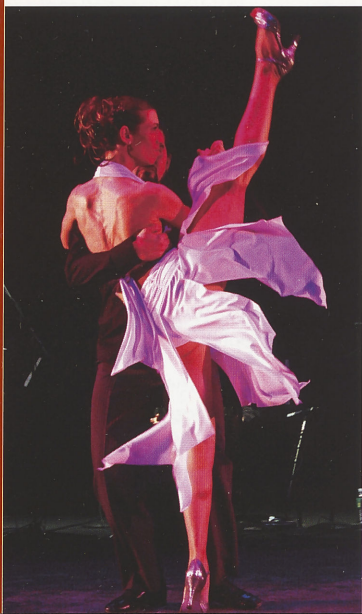
"What a talented ensemble! The performance was through the roof!"

"It was one of the most moving meditative experiences I've had in years."

The 2009–10 season features a sensational array of international artists and ensembles. It is also marked by two milestones. VIVA! turns ten—yes, it's been a decade!—and Gartner Auditorium reopens its doors in February 2010, refreshed and refurbished. Make history by attending a special reopening bash with champagne and appetizers and a concert by the brilliant and charismatic Max Raabe & Palast Orchester playing the seductive music of the Weimar era.

Save up to 25% by subscribing now! Single tickets on sale to CMA members August 25; to general public September 1. For tickets, call 1-888-CMA-0033 or go to [www.clevelandart.org/viva](http://www.clevelandart.org/viva). Programs subject to change.

### Flamenco



### Puerto Plata: Music of the Dominican Republic

Tuesday, October 6, 7:30  
Cleveland Museum of Natural History

"Afro-Latin roots music at its best."

—NPR's *All Things Considered*

Plata plays the guitar and sings the arresting Dominican sones, boleros, and merengues in a voice that has seen its share of romance and trouble. He is accompanied by requinto virtuosos Edilio Paredes and Frank Mendez. \$34, CMA members \$33. *Replaces cancelled Narasirato Pan Pipers concert.*

### Shaolin Warriors of China

Wednesday, November 4, 7:30  
Ohio Theatre, PlayhouseSquare

"They combine the agility and grace of gymnasts with the showmanship of Cirque du Soleil performers." —*Washington Post*

In a fully choreographed theatrical production, the world-renowned Shaolin Warriors bring the remarkable skill, stunning movement, and spectacular imagery of martial arts to stages throughout the world. These Kung Fu masters train from an early age in mental and physical disciplines, allowing them to perform feats once thought only possible in the movies. A not-to-be-missed event! \$39, CMA members \$38.

### Garth Knox, viola and viola d'amore with Lauren Radnofsky, cello

Sunday, November 8, 7:30  
Plymouth Church of Shaker Heights, UCC

"Outstandingly magical! From the very first notes one is totally captivated by the fantastic richness of the sound." —*Gramophone*

The versatile and adventurous viola virtuoso Garth Knox has created a program that—though historically informed—is rooted in the spirit of innovation and discovery. This delightful program is a mix of music of the 17th and 18th centuries, traditional Celtic reels and jigs, and new works, including Knox's arrangements with cello. \$29, CMA members \$28.

### Flamenco! Juan Carmona Septet featuring Rafael De Carmen

Saturday, November 14, 7:30  
Cleveland Museum of Natural History

"Brilliant . . . ravishing!"

—*Chicago Tribune*

Undeniably one of the most creative guitarists of the new flamenco generation, Carmona plays with a surprising, moving quality and navigates within a profound awareness of musical genres, traditional styles, and a devastating modernity. He appears with his septet featuring the renowned dancer Rafael De Carmen. The exhilarating evening mixes superb musicianship with passionate flamenco baile. \$39, CMA members \$38.

### Evan Ziporyn & Gamelan Galak Tika

Friday, January 8, 7:30  
Cleveland Museum of Natural History

"An exuberant blast of metal fireworks." —*New York Times*

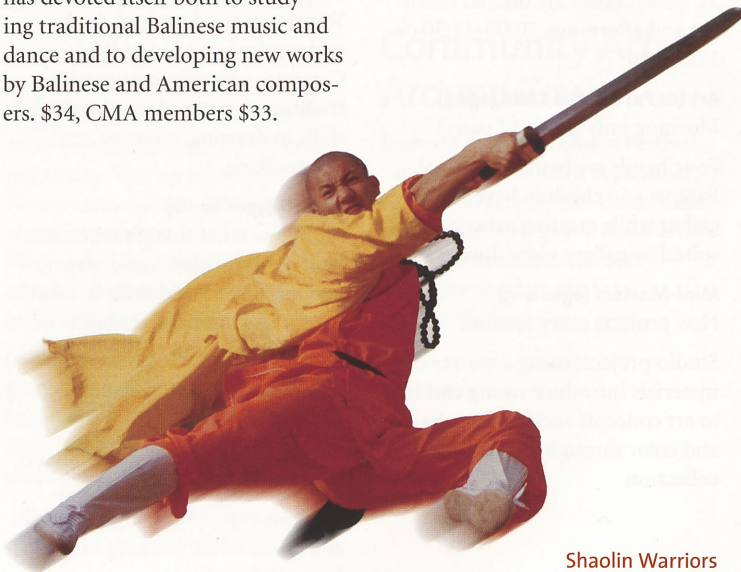
The Western concert music tradition is dotted with brilliantly colorful iconoclasts who traveled the world over to find themselves (Colin McPhee, Lou Harrison, Terry Riley). Into this line of peripatetic spirits comes American composer Evan Ziporyn. Thirty members strong, Ziporyn's Gamelan Galak Tika (classical Javanese for "intense togetherness") has devoted itself both to studying traditional Balinese music and dance and to developing new works by Balinese and American composers. \$34, CMA members \$33.

### Masters of Persian Music

Saturday, February 20, 7:30  
Hanna Theatre, PlayhouseSquare

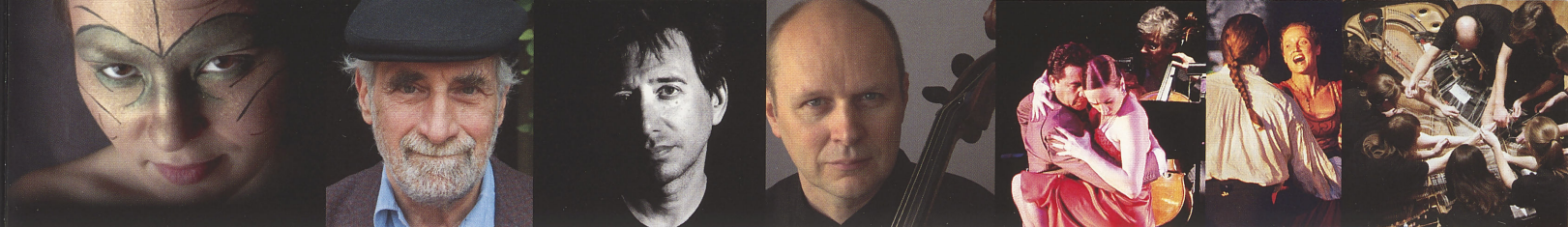
"Electrifying spontaneity . . . a once-in-a-lifetime experience." —*The Plain Dealer*

Following previous sold-out tours, this edition of Masters of Persian Music features Hossein Alizadeh, tar (plucked lute); Kayhan Kalhor, kamancheh (spike-fiddle); and vocalist Hamid Reza Nourbakhsh. They tour North America with a seven-member ensemble, weaving the mystical Persian poetry of Rumi, Hafiz, and others with luscious Persian melodies. \$34, CMA members \$33.



Shaolin Warriors





#### GARTNER REOPENING BASH

Join in the fun as we usher in a new era with a celebratory bash in the newly renovated Gartner Auditorium! Have the first look and listen in the beautifully refurbished hall redesigned by nationally recognized Cleveland-based architects Westlake Reed Leskosky in collaboration with leading acoustician Paul Scarbrough. And get ready for a stylish evening of elegant music and sophisticated reverie with Max Raabe & Palast Orchester as VIVA! & Gala returns to the museum after four seasons around town. Arrive at 6:00 for champagne and appetizers.



#### Max Raabe & Palast Orchester

Sunday, February 28, 7:30  
Gartner Auditorium

"They play with a stylishness, grace and vitality that do not call attention to their impressive virtuosity."  
—*New York Times*

Max Raabe and his Palast Orchester may be the smoothest treasure to hit Cleveland this year! Slick, nostalgic, and unmistakably modern, the Berlin-based ensemble channels the high-style musical glory of 1920s and early-1930s Weimar big band with style, uncanny precision, and humor. A singer of incredible range, Raabe has a singular ability to capture the cunning rasp of the cabaret singer, the confidence of the belcanto hero, the oily melodiousness of the revue beau, the carefree timbre of early jazz, as well as the falsetto of ragtime, all backed by his stellar 12-member band. Fans of Pink Martini, you can't miss this! \$125 (includes champagne and appetizers).

**SPECIAL GARTNER REOPENING BASH TO SUPPORT VIVA! & GALA PROGRAMS**

#### Tanya Tagaq: Inuit Throat Singing

Wednesday, March 10, 7:30  
Gartner Auditorium

"The most unique performer of truly traditional, Canadian music in our country." —*CBC*

In just six short years, groundbreaking Inuk throat singer Tanya Tagaq has brought an ancient Inuit vocal game to the heights of the experimental music scene. She's collaborated with Björk and the Kronos Quartet, and toured with some of the world's leading global artists. \$29, CMA members \$28.

#### Frederic Rzewski, piano

Friday, March 19, 7:30  
Gartner Auditorium

"A formidable pianist with a touch and attack sometimes eerily reminiscent of Glenn Gould."  
—*New York Times*

Composer-performer Frederic Rzewski has always been a classical force to be reckoned with. For this special event Rzewski performs Mendelssohn's "Songs Without Words" and his own best-known work, "The People United Will Never Be Defeated!," a set of variations for piano based on a Latin American revolutionary chant. \$29, CMA members \$28.

#### John Zorn

##### New Masada Sextet

Friday, March 26, 7:30  
Gartner Auditorium

"A chameleonic composer whose work has fruitfully touched on everything from chamber music to death metal." —*New York Times*

In his first-ever performance in Cleveland, Zorn introduces his powerhouse New Masada Sextet—John Zorn, sax; Dave Douglas, trumpet; Uri Caine, piano; Greg Cohen, bass; Cyro Baptista, percussion; Joey Baron, drums—in a daring and unforgettable evening of music making. \$34, CMA members \$33. Copresented with the Cleveland Contemporary Players Series at Cleveland State University.

#### Anssi Karttunen, cello

Wednesday, April 7, 7:30  
Gartner Auditorium

"The virtuosity on display was arresting—Karttunen [is] perhaps the most impressive cellist on the scene today." —*Los Angeles Times*

In his Cleveland debut, the brilliant Finnish cellist Anssi Karttunen offers a program of solo classics after which he will be joined by I Cellisti, the octet of the Cleveland Cello Society, in performances of rare and beautiful ensemble pieces. \$29, CMA members \$28.



Tanya Tagaq

#### Romance de Tango

Friday, April 9, 7:30  
Gartner Auditorium

This 14-member ensemble of dancers and musicians dazzles with the mastery of tango. Artistic director Leonardo Suarez Paz—hailed by Wynton Marsalis as a "virtuoso extraordinaire"—pairs some of the most dynamic Argentine tango dancers (all veterans from the Broadway tango hits!) and some of the hippest and most talented young musicians for a thrilling tango experience you won't forget. \$39, CMA members \$38.

#### Romeo & Julia Kören Royal Dramatic Theatre of Stockholm

Wednesday, April 21, 7:30  
Gartner Auditorium

"This was a masterpiece that must have filled every spectator with exaltation." —*The Vijesnik, Croatia*

International praise for this company of talented young actors, dancers, and singers at the world-renowned Royal Dramatic Theatre of Stockholm is wide ranging. In gorgeous period costumes, the ensemble gives expression to a wide range of courtly and burlesque songs, reviving a European cultural heritage that offers audiences a fresh and inspiring musical and theatrical experience. \$39, CMA members \$38.

#### Stephen Scott's Bowed Piano Ensemble

Thursday, April 22, 7:30  
Gartner Auditorium

"Whatever those people are doing inside the piano, the result outside the piano is an expansion of space and time." —*NPR's All Things Considered*

The "bowed piano" is the unique instrument of composer Stephen Scott, where the sound of a grand piano (with the lid off) is generated by literally bowing the strings to cause them to resonate. The result is astonishing: a full orchestral sound. Scott's specially trained ensemble works in harmonious collaboration, and in very close quarters, to bring to life his gorgeous compositions, which sound like nothing else. \$29, CMA members \$28.

These programs made possible in part by  
The Ernest L. and Louise M. Gartner Fund  
The P. J. McMyler Musical Endowment Fund  
The Anton and Rose Zverina Music Fund

THE *Musart* SOCIETY



cuyahoga  
arts & culture

Ohio Arts Council  
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THAT SUPPORTS PUBLIC  
PROGRAMS IN THE ARTS



## Film

New movies include eight Cleveland premieres. Admission to each program is \$8; CMA members, seniors 65 & over, and students \$6; or one CMA Film Series voucher. Vouchers, in books of 10, sell for \$60, CMA members \$50.

### I Can See You

Wednesday, September 2, 6:45

Directed by Graham Reznick. In this Lynchian horror film, which its first-time director describes as "a psychedelic campfire tale," a group of young ad men (and one young woman) venture into the woods for a photo-shoot, only to be traumatized and brutalized—not by a de-ranked tool-wielding maniac—but by anonymous, ineffable terrors. Adults only! Cleveland premiere. Preceded by Reznick's 15-minute 3-D short film *The Viewer* (USA, 2009). Glasses provided. (USA, 2008, color, DVD, 97 min.)

### Valentino: The Last Emperor

Friday, September 4, 7:00  
Sunday, September 6, 1:30

Directed by Matt Tyrnauer. This portrait of fashion icon Valentino captures the septuagenarian designer during the months leading up to the debut of his 2007 collection and his subsequent 45th-anniversary gala. "An orgy of châteaux, villas, yachts, majordomos, and Joan Collinses set to a Nino Rota score" —*The Village Voice*. (USA, 2008, color, 35mm, 96 min.)

### Ice People

Wednesday, September 9, 7:00

Directed by Anne Aghion. This stunning new documentary follows four geologists as they explore barren Antarctica looking for cold, hard facts about the continent's prehistoric past. "A uniquely meditative, psychological portrait of individuals who approach scientific exploration with the passion and fervor of artists" —*Time Out New York*. Cleveland premiere. (France/USA, 2008, color, Beta SP, 77 min.)

### Herb & Dorothy

Friday, September 11, 7:00  
Sunday, September 13, 1:30

Directed by Megumi Sasaki, with Christo, Chuck Close, Robert Mangold, et al. Herb and Dorothy Vogel, a New York couple, over the past 40-plus years, have amassed a world-class collection of contemporary art on their postal worker and librarian salaries. (USA, 2008, color, Beta SP, 89 min.)

### A Wink and a Smile

Wednesday, September 16, 7:00

Directed by Deirdre Allen Timmons. Ten ordinary women enrolled at a Seattle burlesque academy find self-empowerment while learning the art of striptease in this new film that also surveys the recent revival of this retro theatrical tradition. Adults only! Cleveland premiere. (USA, 2008, color, Beta SP, 91 min.)

### 24 City

Friday, September 18, 7:00  
Sunday, September 20, 1:30

Directed by Jia Zhang-ke, with Joan Chen. Recently profiled in *The New Yorker*, Chinese filmmaker Jia Zhang-ke chronicles his country's transition from Communism to capitalism. Jia's latest film showcases real and re-enacted interviews with former workers at a State-owned airplane and munitions factory that is now being converted into luxury high-rise apartments. (China/Hong Kong/Japan, 2008, color, subtitles, 35mm, 112 min.)



Valentino: The Last Emperor

### Audience of One

Wednesday, September 23, 7:00

Directed by Michael Jacobs. This fascinating documentary chronicles how a San Francisco Pentecostal minister tried to get a multi-million-dollar, shot-in-Italy biblical sci-fi epic off the ground after God supposedly "spoke" to him and told him to make the blockbuster. Cleveland premiere. (USA, 2007, color, Beta SP, 88 min.)

### The End of the Line

Friday, September 25, 7:00  
Sunday, September 27, 1:30

Directed by Rupert Murray. The dangers of over-fishing (which may result in the end of seafood by mid-century, according to one expert) are explored in this eye-opening, disturbing new film. "An apocalyptic documentary that is as beautiful as it is damning" —*The Los Angeles Times*. Cleveland premiere. (Britain, 2009, color, Beta SP, 90 min.) Promotional support provided by Whole Foods Market. A seafood specialist from Whole Foods will answer audience questions after both screenings.

### Robert Blecker Wants Me Dead

Wednesday, September 30, 7:00  
(Recital Hall)

Directed by Ted Schillinger. In this unique, compelling documentary, New York law professor and prominent death-penalty advocate Robert Blecker finds his beliefs questioned and his feelings conflicted when he befriends multiple murderer Daryl Holton on Tennessee's death row. Cleveland premiere. (USA, 2008, color, DVD, 94 min.)

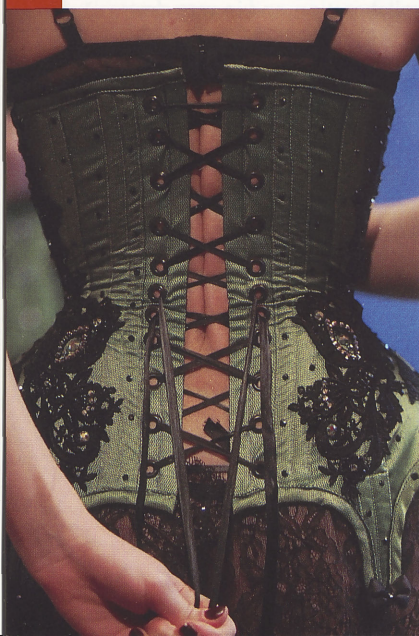
### FILMMAKER IN PERSON

#### In Search of Beethoven

Wednesday, September 30, 2:00 & 6:00

Friday, October 2, 6:30  
Sunday, October 4, 1:30

Directed by Phil Grabsky, with Emmanuel Ax, Riccardo Chailly, and Sir Roger Norrington. Filmmaker Phil Grabsky follows up his *In Search of Mozart* with another investigation of a classical music icon. Features many interviews and performances. Grabsky will appear in person to answer audience questions after both screenings on 9/30. Cleveland premiere. (Britain, 2009, color, Beta SP, 138 min.)



The End of the Line

### A Wink and a Smile





Raffle print: Tom Roese, *Cleveland Urban Series: Hopper/Tank II*, 2009, acrylic, graphite, and colored pencil, 29 x 22 in., valued at \$3,500. Tickets \$5 (six for \$25). Donated by Dolan/Maxwell, Philadelphia. Framing donated by Driftwood Gallery, Cleveland.

## Fine Print Fair

The 25th Annual Fine Print Fair, Cleveland's largest and most comprehensive exhibition of fine prints, benefits the Department of Prints at the Cleveland Museum of Art. Sponsored by the Print Club of Cleveland, celebrating its 90th anniversary, with additional support from Key Private Bank, the fair takes place at Corporate College, 4400 Richmond Road at I-271, Warrensville Heights.

### Opening Night Preview

Friday, October 9, 6:00–9:00

### A Prints of a Party

Enjoy hors d'oeuvres (catered by Sammy's), cash bar, free parking, and an opportunity to select great works of art on paper before the Fine Print Fair opens to the public on Saturday. \$90 (\$95 after September 30) includes readmission to the fair throughout the weekend. For reservations, call 216-707-6779 by September 30.

### Print Fair

Saturday, October 10, 10:00–5:00

Sunday, October 11, 11:00–4:00

Tickets \$10, students with ID \$5; covers entrance to the fair both Saturday and Sunday. Hourly door prizes. Java City café open. Performances by Tri-C Jazz Fest musicians.

### Curatorial Talk

Saturday, October 10, 11:00

Dr. Jane Glaubinger, curator of prints at the Cleveland Museum of Art, lectures on *Prints: The Multiple as Original*. Free and open to the public.

### Breakfast and Lecture

Sunday, October 11, 9:30

Continental breakfast with the dealers and 10:15 lecture, *Dürer to Dine: Works on Paper at the Allen Art Museum*, Oberlin by Stephanie Wiles, John G. W. Cowles Director, Allen Memorial Art Museum, Oberlin College. Call 216-707-6779 by September 30 for reservations. Cost of the breakfast and talk is \$20.

## Dealers

### Armstrong Fine Art

Chicago, IL. 19th/21st-century French prints and drawings

### William P. Carl Fine Prints

Northampton, MA. 19th/20th-century American and European prints

### Dolan/Maxwell

Philadelphia, PA. Contemporary American and European prints and drawings

### Flatbed Press

Austin, TX. Contemporary prints, print publisher

### C & J Goodfriend

New York, NY. Old Master/20th-century prints and drawings

### Conrad Graeber

Riderwood, MD. American, European, and Japanese prints and drawings

### The Halsted Gallery

Bloomfield Hills, MI. Photographs

### Marlborough Gallery

New York, NY. Contemporary prints

### The Old Print Shop

New York, NY. American prints 1900–1950

### Ruiz-Healy Art

San Antonio, TX. Contemporary Mexican and Latin American works on paper



Dan Rizzie, *Blackberry Thieves*, color woodcut, 2009. Courtesy of Flatbed Press

### Mary Ryan Gallery

New York, NY. American and British prints and drawings 1920–present

### The Verne Collection

Cleveland, OH. Ukiyo-e and contemporary Japanese prints

### Diane Villani Editions

New York, NY. Contemporary prints, print publisher

### Zygote Press

Cleveland, OH. Print publisher



Martin Lewis, *Shadow Dance*, drypoint, 1930. Courtesy of The Old Print Shop





## What to Expect

Follow the Art Detour from the north lobby and parking garage to get to the open galleries.

### Café and store in north lobby area

The museum café, with a revised menu of convenient options, is in a new space, just to the left as one enters the north lobby. The store is in a temporary site next to the elevators in the north lobby.

### East wing open

The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography and prints and drawings) is open now.



### Parking: Use the tunnel

All museum parking is consolidated in the expanded garage, accessible by way of Jephtha Drive at the northeast corner of the museum (down the hill to the right as one faces the striped Breuer building). You can enter the museum from the garage without going outside.

The renovation of Gartner Auditorium necessitates creating a fenced staging area between the north entrance and the top level of the parking garage for about one year, but this should not significantly disrupt visitor access. Gartner is scheduled to reopen in February.

## TAA Events

### Play Day with CMA Textile Conservator

Wednesday, September 9, 7:00–8:30

Robin Hanson, CMA's associate conservator of textiles, talks about proper care and storage of textiles—both the textile art objects that TAA members may themselves create, and those heirloom textiles that we all have in our collections at home. She covers proper vacuuming techniques, rolling of sturdy two-dimensional textiles, and boxed storage of three-dimensional textiles.

Limited space available. Fee \$25. For registration contact Deirdre Vodanoff at 216-707-2256 and leave message with your name/phone number stated clearly or e-mail [dvodanoff@clevelandart.org](mailto:dvodanoff@clevelandart.org). Send check payable to TAA to Deirdre Vodanoff c/o CMA, 11150 East Blvd., Cleveland, OH 44106.

### Lecture Fiber/Encaustic Connection

Lorraine Glessner

Friday, September 25, 7:00  
CMA Green Room

Lorraine Glessner is an assistant professor at the Tyler School of Art in Philadelphia. Her work involves the complex interrelation of materials collaged in encaustic (wax). Glessner's works are visually uplifting, fanciful, rich in color and textures, and include details that challenge the imagination.

Lecture free to TAA members and full-time students; \$5 at the door for general public. For information contact [kerrin.art@gmail.com](mailto:kerrin.art@gmail.com) or call 216-752-9654.

### Fashion Show

6th Annual Wearable Art Fashion Show & Boutique

Sunday, October 18, 10:30–5:00  
LaMalfa, 5783 Heisley Road,  
Mentor

10:30 Boutique preview shopping  
1:00 Fashion show and lunch  
3:00–5:00 Boutique open to the public, \$5 at the door

See the newest, freshest fashions and accessories in the area. Meet the artists, own an exclusive piece, or purchase a very special holiday gift, then enjoy lunch and a runway fashion show.

Tickets \$45, includes the Boutique preview, fashion show, lunch, and runway sales. For advance reservations call 216-707-6820.

Questions? Call Chris 440-816-0967 or Katherine 440-543-8138  
[taafashionshow@windstream.net](mailto:taafashionshow@windstream.net)  
[www.taacleveland.org](http://www.taacleveland.org)

## Visit/Contact Info

### Museum Hours

Tuesday, Thursday, Saturday,  
Sunday 10:00–5:00  
Wednesday, Friday  
10:00–9:00  
Closed Monday

### Administrative Telephones

216-421-7340  
1-877-262-4748

### Web Site

[www.clevelandart.org](http://www.clevelandart.org)

### Box Office

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### Questions? Comments?

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\$ Admission fee    R Reservation required    T Ticket required

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
		<b>1</b> <b>Members Registration Begins Art Classes</b> \$ <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00-8:30, Coventry Village Library	<b>2</b> <b>Art in Focus</b> 1:30 <i>Fathers and Sons</i> , Maya Hercbergs <b>Film</b> 6:45 <i>I Can See You</i> \$	<b>3</b> <b>Highlights Tour</b> 1:30 <b>Library Program</b> 2:00 <i>Collection in Focus</i> RT	<b>4</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Valentino: The Last Emperor</i> \$	<b>5</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>6</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>Valentino: The Last Emperor</i> \$	<b>7</b> Closed	<b>8</b> <b>Highlights Tour</b> 1:30  <i>Ice People</i>	<b>9</b> <b>Art in Focus</b> 1:30 <i>Sitting Pretty: A French Settee and Chairs</i> , Kathleen Hickman <b>Chalk Workshop</b> 6:00-8:30 <i>Chalk Making and Street Painting</i> \$ R <b>Film</b> 7:00 <i>Ice People</i> \$ <b>Textile Care Demo</b> 7:00 <i>Robin Hansen</i> \$	<b>10</b> <b>Highlights Tour</b> 1:30	<b>11</b> <b>My Very First Art Class Begins</b> 10:00-10:45 \$ <b>Highlights Tour</b> 1:30 <b>Café Bellas Artes</b> 6:30 <b>Art Conversation</b> 6:30 Mark Cole 24 R <b>Film</b> 7:00 <i>Herb &amp; Dorothy</i> \$	<b>12</b> <b>My Very First Art Class Begins</b> 10:00-10:45 \$ <b>Chalk Festival</b> 11:00-5:00 \$ (free to watch) <b>Member Appreciation Day</b> 12:00-5:00 R <b>Community Arts Around Town</b> 12:00-5:00 at Lincoln Park. Hispanic chalk artist <b>Highlights Tours</b> 1:30 and 2:30
<b>13</b> <b>Chalk Festival</b> 12:00-5:00 \$ (free to watch) <b>Community Arts Around Town</b> 12:00-5:00 at Lincoln Park. Hispanic chalk artist <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>Herb &amp; Dorothy</i> \$ <b>Talk</b> 5:00 <i>Durban Diaries</i> . Liza Lou \$	<b>14</b> Closed	<b>15</b> <b>Non-Members Registration Begins Art Classes</b> \$ <b>Adult Studio Begins</b> 10:00-12:30 <i>Introduction to Drawing</i> , Kate Hoffmeyer \$ <b>Adult Studio Begins</b> 1:00-3:30 <i>The Colors of Ink: Chinese Brush Painting</i> , Mitzi Lai \$ <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00-8:30, Coventry Village Library	<b>16</b> <b>Adult Studios Begin</b> 1843 Columbus Road, Jesse Rhinehart 9:30-12:00 <i>Advanced Watercolor</i> 1:00-3:30 <i>Drawing</i> 6:00-8:30 <i>Watercolor in the Evening</i> \$ <b>Adult Studio Begins</b> 10:00-12:30 or 6:00-8:30 <i>Drawing Figure Sculpture and Paintings in the Galleries</i> , Susan Gray-Bé \$ <b>Art in Focus</b> 1:30 <i>The World Goes Flat—A Look at Dutch Art</i> , Marilyn Butler <b>Adult Studio Begins</b> 6:00-8:30 <i>Printmaking</i> , Kate Hoffmeyer \$ <b>Film</b> 7:00 <i>A Wink and a Smile</i> \$	<b>17</b> <b>Adult Studio Begins</b> 9:30-12:00, 1843 Columbus Road <i>Beginning Watercolor</i> , Jesse Rhinehart \$ <b>Highlights Tour</b> 1:30	<b>18</b> <b>Adult Studio Begins</b> 10:00-12:30 <i>Composition in Oil</i> , Susan Gray-Bé \$ <b>Highlights Tour</b> 1:30 <b>Adult Studio Begins</b> 6:00-8:30 <i>Composition in Oil</i> , Susan Gray-Bé \$ <b>Film</b> 7:00 <i>24 City</i> \$	<b>19</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>20</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>24 City</i> \$	<b>21</b> Closed	<b>22</b> <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00-8:30, Coventry Village Library <b>Founders Society Dinner</b> 6:30 R\$	<b>23</b> <b>Art in Focus</b> 1:30 <i>Science, Medicine, and the Artist</i> , Jane Bondi <b>Film</b> 7:00 <i>Audience of One</i> \$	<b>24</b> <b>Highlights Tour</b> 1:30	<b>25</b> <b>Highlights Tour</b> 1:30 <b>Textile Workshop</b> 10:30-5:00 Lorraine Glessner R\$ <b>Film</b> 7:00 <i>The End of the Line</i> \$	<b>26</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>27</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>The End of the Line</i> \$	<b>28</b> Closed	<b>29</b> <b>Highlights Tour</b> 1:30	<b>30</b> <b>Art in Focus</b> 1:30 <i>George Washington vs. George III: Two Georges Face Off in One Gallery</i> , Bob Walcott <b>Film</b> 2:00 and 6:00 <i>In Search of Beethoven</i> \$ <b>Library Program</b> 7:00 <i>Research Roadshow</i> RT <b>Film</b> 7:00 <i>Robert Blecker Wants Me Dead</i> \$			





# THE CLEVELAND MUSEUM OF ART

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## Special Exhibitions

### Paul Gauguin: Paris, 1889

October 4–January 18

This landmark exhibition gathers about 100 paintings, works on paper, woodcarvings, and ceramics by Paul Gauguin and his contemporaries to explore how the artist created his signature style during the year 1889. Co-organized by the Cleveland Museum of Art and the Van Gogh Museum, Amsterdam, *Paul Gauguin: Paris, 1889* recreates on a smaller scale the radical independent exhibition that Gauguin organized with his artistic disciples on the grounds of the 1889 Exposition Universelle in Paris, and closely examines Gauguin's famed portfolio of eleven zincographs known as the *Volpini Suite*.

Organized by the Cleveland Museum of Art and the Van Gogh Museum. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition is made possible through major support provided by the Malcolm E. Kenney Special Exhibitions Endowment Fund. The supporting corporate sponsor of the exhibition is KeyBank.



Openin  October 4th.



## Collection Exhibitions

### Portraiture: American Photography 1960 to the Present

Through September 13. Highlights of formal, informal, and experimental portraiture from the mid 20th century onward.

### Toshiko Takaezu

Through May 16. Large-scale ceramics.

### Cleveland Art

Through May 16. Works by major figures of the regional art scene beginning around 1900.

## Touring Exhibitions

### Art and Power in the Central African Savanna

Through October 11. Fine Arts Museums of San Francisco, de Young Museum

### Icons of American Photography: A Century of Photographs from the Cleveland Museum of Art

October 3, 2009–January 3, 2010.  
Frick Art & Historical Center,  
Pittsburgh

## Collection Loans

See works from the Cleveland collection in exhibitions worldwide

*From Raphael to Carracci: The Art of Papal Rome*, National Gallery of Canada, Ottawa, through September 6. One of a select few works by Michelangelo in North America, the CMA's drawing is a highlight of this exhibition.

*Titian, Tintoretto, Veronese: Rivals in Renaissance Venice*, Musée du Louvre, Paris, September 14, 2009–January 4, 2010. Major Italian masters standing toe-to-toe thanks to international lenders including the CMA.

COVER: Hughie Lee-Smith (American, 1915–1999). Detail of *Untitled (Rooftop View)*, 1957. Oil on masonite. Purchase from the J. H. Wade Fund 2009.7